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WILHELM HANSEN
EDITION

N^o 1409.

SJÖGREN

SONATE

pour

Piano et Violoncelle.

Op. 56.

KJØBENHAVN & LEIPZIG
WILHELM HANSEN, MUSIK-FORLAG.
KRISTIANIA
NORSK MUSIK-FORLAG
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WILHELM HANSEN EDITION

SONATE

(la majeur A Dur)



POUR

PIANO et VIOLONCELLE.



EMIL SJÖGREN.

Op. 58.

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p a tempo poco a poco cres.

p a tempo poco a poco cres.

rit. a tempo

rit. p a tempo e cres.

f marcato allarg

p e

The musical score consists of five systems of staves. The first system includes the markings *semplice*, *p e semplice*, and *p animato e cres.*. The second system includes *p animato*, *a tempo*, *rit.*, *cres.*, and *p*. The third system includes *molto cres.*, *rit.*, *quasi recitativo*, *mf*, and *pp*. The fourth system includes *mf*, *p*, *a tempo*, and *se cres.*. The fifth system includes *poco rit.* and *poco rit.*.

a tempo
p
a tempo
p
a tempo
poco rit
a tempo
p e cres.
poco rit
p e cres.
p e cres.
p

This page contains five systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols, dynamics, and performance instructions.

The first system shows a melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *f* and *p*.

The second system continues the melodic development in the right hand, with the left hand providing harmonic support. Dynamics include *p* and *cresc.*.

The third system features a more complex texture with triplets and sixteenth notes. Dynamics include *f*, *p subito*, *mf*, and *sempre f e allarg.*. Performance instructions include *marcato* and *marc.*.

The fourth system shows a continuation of the melodic and harmonic themes. Dynamics include *f* and *impetuoso*.

The fifth system concludes the page with a final melodic flourish in the right hand and a sustained accompaniment in the left hand. Dynamics include *p subito* and *f e allarg.*.

First system of musical notation. The top staff (treble clef) contains a vocal line with lyrics: *rit. a tempo*. The bottom staff (bass clef) contains a piano accompaniment. Dynamics include *ff*, *p*, and *credo.*

Second system of musical notation. The top staff (treble clef) contains a vocal line with triplets. The bottom staff (bass clef) contains a piano accompaniment with triplets.

Third system of musical notation. The top staff (treble clef) contains a vocal line with lyrics: *credo rit.*. The bottom staff (bass clef) contains a piano accompaniment with lyrics: *rit.*

Fourth system of musical notation. The top staff (treble clef) contains a vocal line with lyrics: *a tempo*. The bottom staff (bass clef) contains a piano accompaniment with lyrics: *a tempo* and *p poco a poco cres.*

The musical score consists of four systems of staves, each with a treble and bass clef. The key signature is one sharp (F#).

- System 1:** The first staff has a *p* dynamic marking. The second staff has a *p* dynamic marking and a *3* (triple) marking.
- System 2:** The first staff has a *p a tempo e cresc.* marking. The second staff has a *a tempo e cresc.* marking and a *p* dynamic marking.
- System 3:** The first staff has a *p* dynamic marking. The second staff has a *p e templice* marking.
- System 4:** The first staff has a *rall.* marking. The second staff has a *p e un poco agitato e cresc.* marking, followed by *calmato* and *rit.* markings.

a tempo
p *arab.* *calmato* *string*

a tempo *ten.*
p *arab.* *calmato* *string*

p a tempo poco a poco cresc.

p a tempo poco a poco cresc.

sempre cresc. *ril.*

ril.

a tempo *p* *molto espress.*

p *a tempo*

The musical score consists of four systems, each with a grand staff (treble and bass clef). The key signature is two sharps (F# and C#).

- System 1:** The first staff has the marking *molto espress.* and *rit.* The piano part features a rhythmic pattern of eighth and sixteenth notes.
- System 2:** The first staff has markings *p e tempo*, *molto espress.*, *rit.*, and *tra.* The piano part has *a tempo* and *molto rit.* The system ends with *p e string.*
- System 3:** This system continues the piano part's rhythmic pattern without specific tempo markings.
- System 4:** The first staff has *a tempo* and *molto espress.* The piano part has *rit.* and *a tempo*. The system ends with *p*.

String cresc. allarg.

cresc. e string. allarg.

sf pesante *sf sempre allarg.* *pesante* *sf a tempo vivo* *a tempo vivo*

p legg. *rit.*

a tempo meno vivo *deciso* *mf a tempo meno vivo* *p*

p animato *allarg.*

rit. *p a tempo* *a tempo* *pp*

string. *string.* *rit.* *allarg.*

a tempo rito *a tempo rito*

meno vivo *sempre*

Romanza.

Andante con moto.

*ben pronunziato
ed espressivo il canto*

mp

rit. smorz

p a tempo

a tempo

mf

First system of musical notation. The bass staff begins with a melodic line marked *rit.* and *a tempo*. The piano accompaniment in the grand staff starts with a *p* (piano) dynamic and *rit.* (ritardando), then transitions to *a tempo*. The music is in 3/4 time with a key signature of two sharps (F# and C#).

Second system of musical notation. The piano accompaniment continues with a *p* dynamic. The bass staff features a melodic line that concludes with an *allarg.* (allargando) marking. The piano part ends with a *rit.* (ritardando) marking.

Third system of musical notation. The bass staff begins with a melodic line marked *a tempo* and *f appassionato*. The piano accompaniment starts with a *p* dynamic, followed by *f appassionato* and *p* dynamics. The music is in 3/4 time with a key signature of two sharps.

Fourth system of musical notation. The piano accompaniment continues with a *p* dynamic. The bass staff features a melodic line that concludes with an *8va* (octave) marking. The piano part ends with a *p* dynamic. The music is in 3/4 time with a key signature of two sharps.

The musical score is written for piano and consists of five systems of staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

The first system begins with a *rit.* (ritardando) marking and a *f* (forte) dynamic. It includes the tempo instruction *a tempo largamente sempre appassionato*. The second system continues with a *p* (piano) dynamic and a *f* dynamic. The third system features a *rit.* marking and a *p* dynamic. The fourth system includes a *p a tempo tranqu.* (piano, at tempo, tranquil) marking, a *rit.* marking, and a *pp* (pianissimo) dynamic. It also includes the tempo instruction *piu o piu calmato* and a *roll.* (roll) marking. The fifth system begins with a *a tempo* marking and a *Tempo I.* marking.

Allegro con spirito.

p

ten. p

mf

cresc.

p

p a tempo vivo

First system of musical notation. The bass staff features a melodic line with a slur and a fermata. The treble staff contains a complex, rapid sixteenth-note passage. The bass staff has a *rall.* marking.

Second system of musical notation. The bass staff continues the melodic line. The treble staff has a *p a tempo* marking. The bass staff has a *rall.* marking.

Third system of musical notation. The bass staff continues the melodic line. The treble staff has a *rall.* marking. The bass staff has a *rall.* marking.

Fourth system of musical notation. The bass staff has a *a tempo* marking. The treble staff has a *rall.* marking. The bass staff has a *rall.* marking. The system concludes with a *molto rit.* marking and a *ff* dynamic.

p

p a tempo tranqu.

rit.

a tempo

poco rit.

p a tempo

sempre cresc.

rall.

rall.

pi e leggiero

This page contains four systems of musical notation, each consisting of a vocal line (top staff) and a piano accompaniment (bottom staff). The key signature is one sharp (F#), and the time signature is 4/4.

- System 1:** The vocal line begins with the tempo marking *molto rit.* followed by *a tempo passionato*. The piano accompaniment features a melodic line with a slur and a *molto rit.* marking, followed by *a tempo passionato*.
- System 2:** The vocal line includes the tempo marking *a tempo calmato*. The piano accompaniment starts with *arco.* and *ff*, followed by *dim* and *rit.*, and ends with *a tempo calmato*.
- System 3:** The piano accompaniment begins with a *rall.* marking, followed by *a tempo agitato*.
- System 4:** The piano accompaniment continues with *rall* and *a tempo agitato*.

First system of the musical score. It features a complex melodic line in the upper voice with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the lower voice. The key signature has two sharps (F# and C#).

Second system of the musical score. It includes the tempo marking *calmato* above the staff and *dim. calmato* below the staff. The music continues with similar melodic and harmonic textures.

Third system of the musical score. It includes the tempo marking *animato* above the staff and *animato subito* below the staff. The music features more active melodic movement.

Fourth system of the musical score. It includes the tempo marking *rit. a tempo* above the staff and *p a tempo* below the staff. The system concludes with a large, sweeping melodic phrase in the upper voice.



p a tempo vivo

rall.

p a tempo

a tempo

rall.

a tempo

rall.

First system of musical notation. The top staff (treble clef) contains a melodic line with a *rall.* marking and a *p* dynamic. The bottom staff (bass clef) contains a piano accompaniment with a *molto rall.* marking and a *p a tempo trang* marking.

Second system of musical notation. The top staff (treble clef) contains a melodic line with a *rit.* marking and a *a tempo vivo* marking. The bottom staff (bass clef) contains a piano accompaniment with a *a tempo vivo* marking.

Third system of musical notation. The top staff (treble clef) contains a melodic line with a *rall.* marking. The bottom staff (bass clef) contains a piano accompaniment with a *rall.* marking.

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with a *a tempo agitato* marking. The bottom staff (bass clef) contains a piano accompaniment with a *p a tempo agitato* marking and a *p* dynamic.

The image displays a page of musical notation, likely for a piano piece, consisting of four systems of staves. The notation includes various musical symbols, dynamics, and tempo markings.

System 1: The first system shows a series of notes and rests across four staves. The key signature is one sharp (F#).

System 2: The second system includes the marking *rall.* (rallentando) above the first staff and *p a tempo* below the second staff. The tempo changes to 3/4.

System 3: The third system includes the marking *molto rit.* (molto ritardando) above the first staff and *rit.* (ritardando) above the second staff. The tempo changes to 2/4.

System 4: The fourth system includes the marking *ff a largamento* (fortissimo, allargando) above the first staff and *con fantasia* above the second staff. The tempo changes to 3/4.

The notation includes various musical symbols, such as notes, rests, and dynamic markings, indicating a complex and expressive piece.

allarg

rit

p a tempo

f a tempo

meno mosso

allargando

f a tempo vivo

a tempo vivo

allargando

f a tempo vivo legg

ten

ff

molto rit

a tempo vivo

rall.

ff molto rit

a tempo vivo

Crio-Album



for

Violin, Violoncel og Piano.

I.

Ann, maria stella. EDVARD RHEB.
 Masset (af Miksa-Synafed). JOSEPH HAYDN.
 Svensk Folkvisa (de 4) - Schwedisches Volkslied
 (Nr. 1). Harmoniseret af Joh. S. SVENDSEN.
 Mazurka (af "Mazurka de Baller"). OTTO MALLM.
 Melodie. ANT. RUBINSTEIN.
 Seuernte d'Vengste (Folk-samværdighed).
 FRANZ RINDEL.
 Chant d'adieu (Odebre).
 PETER TCHAIKOWSKY.
 Magnifica. CHARLES GODDARD.
 Svensk folksång - Svenske Folkvisa
 J. E. HARTMANN.
 Baranede (Kæmpevisen) - Wirtelvisen
 J. E. LARSEN MÜLLER.
 Romanse (af Sverre) "Elske Minne Hæderen".
 W. A. MOZART.
 Scherzo (af Orin). Op. 10. FRANZ SCHUBERT.
 Stemmelag - Samvaag. FINI HENRIQUEZ.

II.

Allegretto. ROSS SCHUMANN.
 Harmoniseret af JOHAN S. SVENDSEN.
 Rastadens - Crastadens. NIELS W. BADE.
 Scherzo (af Orin). Op. 10. C. W. REISEHAGEN.
 Melodie Magnifica. CHRISTIAN SINDING.
 Baroka Løst. Xil.
 Chant sans paroles. PETER TCHAIKOWSKY.
 Balkanglæder - Die Gitterglæder.
 LUDVIG SCHYTTÉ.
 Svensk Folkvisa (Nr. 1) - Schwedisches Volkslied
 (Nr. 2). Harmoniseret af JOHAN S. SVENDSEN.
 Magnifica Dansevisa - Tansere for
 Magnifica. CARL NIELSEN.
 Rosalie (Rastadens).
 CORNELIUS NISSEN.
 Andante (af Orin). Op. 10. L. VAN BEETHOVEN.
 Marche militaire. FRANZ SCHUBERT.

III.

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 JOHAN HALVORSEN.
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 J. E. HARTMANN.
 Væggens - Wæggen. PER WINGE.
 Symbol IV (af Orin). Op. 10.
 E. MENDELSSOHN-BARTHOLOMÆUS.
 Rinde alle Turca (af Orin). Op. 10. J. H. HUMMEL.
 Barade (af Orin). Op. 10. JOH. H. SACN.
 Barade (af Orin). Op. 10. P. E. LARSEN MÜLLER.
 Rastadens (af Orin). Op. 10. NIELSEN.
 Scherzo. NIELS W. BADE.
 NICOLAJ HANSEN.
 Andante (af Orin). Op. 10. JOHAN S. SVENDSEN.
 Masset (Op. 10). Nr. 10. NIKOLAJ HANSEN.
 Gavotte (Op. 10). Nr. 10. SURMEYER-SINDING.

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Klaverkompositioner.

Op. 11. Kvæten, Prælelænsede Klaverstykker.....	2 50
Kæltre.....	50—75
Op. 14. Næstetier Sels Klaverstykker. Hæfte 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000	

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Op. 14. Sætte Nr. 1 (G-mol).....	5 2
Op. 17. To Fællestykker.....	6 8
Op. 18. Sætte Nr. 2 (G-mol).....	6 8
Op. 20. Sætte Nr. 3 (G-mol).....	6 8
Op. 21. Sætte Nr. 4 (G-mol).....	6 8
Op. 22. Sætte Nr. 5 (G-mol).....	6 8
Op. 23. Sætte Nr. 6 (G-mol).....	6 8
Op. 24. Sætte Nr. 7 (G-mol).....	6 8
Op. 25. Sætte Nr. 8 (G-mol).....	6 8
Op. 26. Sætte Nr. 9 (G-mol).....	6 8
Op. 27. Sætte Nr. 10 (G-mol).....	6 8
Op. 28. Sætte Nr. 11 (G-mol).....	6 8
Op. 29. Sætte Nr. 12 (G-mol).....	6 8
Op. 30. Sætte Nr. 13 (G-mol).....	6 8
Op. 31. Sætte Nr. 14 (G-mol).....	6 8
Op. 32. Sætte Nr. 15 (G-mol).....	6 8
Op. 33. Sætte Nr. 16 (G-mol).....	6 8
Op. 34. Sætte Nr. 17 (G-mol).....	6 8
Op. 35. Sætte Nr. 18 (G-mol).....	6 8
Op. 36. Sætte Nr. 19 (G-mol).....	6 8
Op. 37. Sætte Nr. 20 (G-mol).....	6 8
Op. 38. Sætte Nr. 21 (G-mol).....	6 8
Op. 39. Sætte Nr. 22 (G-mol).....	6 8
Op. 40. Sætte Nr. 23 (G-mol).....	6 8
Op. 41. Sætte Nr. 24 (G-mol).....	6 8
Op. 42. Sætte Nr. 25 (G-mol).....	6 8
Op. 43. Sætte Nr. 26 (G-mol).....	6 8
Op. 44. Sætte Nr. 27 (G-mol).....	6 8
Op. 45. Sætte Nr. 28 (G-mol).....	6 8
Op. 46. Sætte Nr. 29 (G-mol).....	6 8
Op. 47. Sætte Nr. 30 (G-mol).....	6 8
Op. 48. Sætte Nr. 31 (G-mol).....	6 8
Op. 49. Sætte Nr. 32 (G-mol).....	6 8
Op. 50. Sætte Nr. 33 (G-mol).....	6 8
Op. 51. Sætte Nr. 34 (G-mol).....	6 8
Op. 52. Sætte Nr. 35 (G-mol).....	6 8
Op. 53. Sætte Nr. 36 (G-mol).....	6 8
Op. 54. Sætte Nr. 37 (G-mol).....	6 8
Op. 55. Sætte Nr. 38 (G-mol).....	6 8
Op. 56. Sætte Nr. 39 (G-mol).....	6 8
Op. 57. Sætte Nr. 40 (G-mol).....	6 8
Op. 58. Sætte Nr. 41 (G-mol).....	6 8
Op. 59. Sætte Nr. 42 (G-mol).....	6 8
Op. 60. Sætte Nr. 43 (G-mol).....	6 8
Op. 61. Sætte Nr. 44 (G-mol).....	6 8
Op. 62. Sætte Nr. 45 (G-mol).....	6 8
Op. 63. Sætte Nr. 46 (G-mol).....	6 8
Op. 64. Sætte Nr. 47 (G-mol).....	6 8
Op. 65. Sætte Nr. 48 (G-mol).....	6 8
Op. 66. Sætte Nr. 49 (G-mol).....	6 8
Op. 67. Sætte Nr. 50 (G-mol).....	6 8
Op. 68. Sætte Nr. 51 (G-mol).....	6 8
Op. 69. Sætte Nr. 52 (G-mol).....	6 8
Op. 70. Sætte Nr. 53 (G-mol).....	6 8
Op. 71. Sætte Nr. 54 (G-mol).....	6 8
Op. 72. Sætte Nr. 55 (G-mol).....	6 8
Op. 73. Sætte Nr. 56 (G-mol).....	6 8
Op. 74. Sætte Nr. 57 (G-mol).....	6 8
Op. 75. Sætte Nr. 58 (G-mol).....	6 8
Op. 76. Sætte Nr. 59 (G-mol).....	6 8
Op. 77. Sætte Nr. 60 (G-mol).....	6 8
Op. 78. Sætte Nr. 61 (G-mol).....	6 8
Op. 79. Sætte Nr. 62 (G-mol).....	6 8
Op. 80. Sætte Nr. 63 (G-mol).....	6 8
Op. 81. Sætte Nr. 64 (G-mol).....	6 8
Op. 82. Sætte Nr. 65 (G-mol).....	6 8
Op. 83. Sætte Nr. 66 (G-mol).....	6 8
Op. 84. Sætte Nr. 67 (G-mol).....	6 8
Op. 85. Sætte Nr. 68 (G-mol).....	6 8
Op. 86. Sætte Nr. 69 (G-mol).....	6 8
Op. 87. Sætte Nr. 70 (G-mol).....	6 8
Op. 88. Sætte Nr. 71 (G-mol).....	6 8
Op. 89. Sætte Nr. 72 (G-mol).....	6 8
Op. 90. Sætte Nr. 73 (G-mol).....	6 8
Op. 91. Sætte Nr. 74 (G-mol).....	6 8
Op. 92. Sætte Nr. 75 (G-mol).....	6 8
Op. 93. Sætte Nr. 76 (G-mol).....	6 8
Op. 94. Sætte Nr. 77 (G-mol).....	6 8
Op. 95. Sætte Nr. 78 (G-mol).....	6 8
Op. 96. Sætte Nr. 79 (G-mol).....	6 8
Op. 97. Sætte Nr. 80 (G-mol).....	6 8
Op. 98. Sætte Nr. 81 (G-mol).....	6 8
Op. 99. Sætte Nr. 82 (G-mol).....	6 8
Op. 100. Sætte Nr. 83 (G-mol).....	6 8
Op. 101. Sætte Nr. 84 (G-mol).....	6 8
Op. 102. Sætte Nr. 85 (G-mol).....	6 8
Op. 103. Sætte Nr. 86 (G-mol).....	6 8
Op. 104. Sætte Nr. 87 (G-mol).....	6 8
Op. 105. Sætte Nr. 88 (G-mol).....	6 8
Op. 106. Sætte Nr. 89 (G-mol).....	6 8
Op. 107. Sætte Nr. 90 (G-mol).....	6 8
Op. 108. Sætte Nr. 91 (G-mol).....	6 8
Op. 109. Sætte Nr. 92 (G-mol).....	6 8
Op. 110. Sætte Nr. 93 (G-mol).....	6 8
Op. 111. Sætte Nr. 94 (G-mol).....	6 8
Op. 112. Sætte Nr. 95 (G-mol).....	6 8
Op. 113. Sætte Nr. 96 (G-mol).....	6 8
Op. 114. Sætte Nr. 97 (G-mol).....	6 8
Op. 115. Sætte Nr. 98 (G-mol).....	6 8
Op. 116. Sætte Nr. 99 (G-mol).....	6 8
Op. 117. Sætte Nr. 100 (G-mol).....	6 8

Orgel

Op. 46. Lænder, Røgsørens Stemmer, 1 alle Toner.	
Hæfte 1. C-dur — H-dur.....	5 50
Hæfte 2. A-dur — G-mol.....	5 50
Op. 49. Prælelænsede Klaverstykker.....	7 75

Romancer og Sange.

Op. 3. By Sange af Helger Drachmann „Tænkhuset“.	
Udgave for høj og for dybere Stemme.	
Hæfte 1.....	2 50
Hæfte 2.....	2 50
Hæfte 3.....	2 50
Hæfte 4.....	2 50
Hæfte 5.....	2 50
Hæfte 6.....	2 50
Hæfte 7.....	2 50
Hæfte 8.....	2 50
Hæfte 9.....	2 50
Hæfte 10.....	2 50
Hæfte 11.....	2 50
Hæfte 12.....	2 50
Hæfte 13.....	2 50
Hæfte 14.....	2 50
Hæfte 15.....	2 50
Hæfte 16.....	2 50
Hæfte 17.....	2 50
Hæfte 18.....	2 50
Hæfte 19.....	2 50
Hæfte 20.....	2 50
Hæfte 21.....	2 50
Hæfte 22.....	2 50
Hæfte 23.....	2 50
Hæfte 24.....	2 50
Hæfte 25.....	2 50
Hæfte 26.....	2 50
Hæfte 27.....	2 50
Hæfte 28.....	2 50
Hæfte 29.....	2 50
Hæfte 30.....	2 50
Hæfte 31.....	2 50
Hæfte 32.....	2 50
Hæfte 33.....	2 50
Hæfte 34.....	2 50
Hæfte 35.....	2 50
Hæfte 36.....	2 50
Hæfte 37.....	2 50
Hæfte 38.....	2 50
Hæfte 39.....	2 50
Hæfte 40.....	2 50
Hæfte 41.....	2 50
Hæfte 42.....	2 50
Hæfte 43.....	2 50
Hæfte 44.....	2 50
Hæfte 45.....	2 50
Hæfte 46.....	2 50
Hæfte 47.....	2 50
Hæfte 48.....	2 50
Hæfte 49.....	2 50
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Hæfte 67.....	2 50
Hæfte 68.....	2 50
Hæfte 69.....	2 50
Hæfte 70.....	2 50
Hæfte 71.....	2 50
Hæfte 72.....	2 50
Hæfte 73.....	2 50
Hæfte 74.....	2 50
Hæfte 75.....	2 50
Hæfte 76.....	2 50
Hæfte 77.....	2 50
Hæfte 78.....	2 50
Hæfte 79.....	2 50
Hæfte 80.....	2 50
Hæfte 81.....	2 50
Hæfte 82.....	2 50
Hæfte 83.....	2 50
Hæfte 84.....	2 50
Hæfte 85.....	2 50
Hæfte 86.....	2 50
Hæfte 87.....	2 50
Hæfte 88.....	2

SONATE.

Violoncello.

EMIL SJÖGREN, Op. 38.

Allegro agitato.

p cresc. *p cresc.* *mf ben legato* *cresc.* *p* *rit.* *a tempo* *p poco a poco cresc.* *f* *p* *rit.* *a tempo* *p* *f* *allarg.* *p e semplice* *p animando* *cresc.* *molto cresc.* *rall.* *quasi recitativo* *rit.*

Violoncello.

mp *rit.* *a tempo* *ff* *p cantabile*
poco rit. *p a tempo* *p*
p cresc *f* *poco rit. a tempo*
p *f* *p a tempo*
f *sempre f e allarg*
rit. *p* *f e impetuoso*
rit. *p a tempo* *p*
cresc. rit. *a tempo* *poco a poco cresc.*
p *p a tempo* *s*

Violoncello.

f *allargando* *p* *temple*
p *cresc.* *dim* *calmato*
string. *ten* *a tempo* *p poco a poco cresc.*
f *rit.* *a tempo*
molto espress. *rit.* *p a tempo molto cresc.* *rit. ten* *string.* *p*
molto espress. *rit.* *a tempo* *ff e pesante*
string. *p* *cresc.* *allarg.* *rit.* *ff e pesante*
a tempo vivo *p* *leggiere*
a tempo meno vivo *rall.* *f deciso* *p* *f* *p*
p animato *cresc.* *allarg.* *rit.* *p*
string. *rall* *allarg.* *a tempo vivo*
deciso meno vivo

Romanza.

Violoncello.

Andantino con moto.

Violoncello score for 'Romanza'. The piece is in 6/8 time and D major. The score consists of 13 staves. The tempo is 'Andantino con moto'. The score includes various dynamics and performance markings:

- Staff 1: *p* (piano), *3* (triplets), *9* (ninth notes).
- Staff 2: *1* (first notes), *3* (triplets), *9* (ninth notes).
- Staff 3: *a tempo*, *poco rit.* (poco ritardando), *mf* (mezzo-forte), *a tempo*.
- Staff 4: *rit.* (ritardando).
- Staff 5: *a tempo*, *allarg.* (allargando), *f appassionato* (forte, passionately).
- Staff 6: *p* (piano), *f* (forte), *mf* (mezzo-forte).
- Staff 7: *dim.* (diminuendo), *rit.* (ritardando), *fa tempo largamente sempre* (return to tempo, broadly, always).
- Staff 8: *passionato* (passionately), *f* (forte).
- Staff 9: *p* (piano), *rit.* (ritardando), *p a tempo tranqu.* (piano, to tempo, tranquil).
- Staff 10: *rit.* (ritardando), *p* (piano), *più e più calmato* (more and more calmed).

Violoncello.

5

Allegro con spirito.

p

rall.

rit.

rit.

piu tempo

rall.

a tempo

rall.

rall.

a tempo

passionato

a tempo, calmato

rall.

rall.

a tempo agitato

a tempo agitato

calmato

rall.

Violoncello.

The musical score for Violoncello consists of ten staves of music in G major (one sharp). The tempo and dynamic markings are as follows:

- Staff 1: *animato* (first half), *rall.* (second half). Includes fingerings 1, 2, 3, 4 and a breath mark.
- Staff 2: *a tempo*.
- Staff 3: *rall.* (first half), *molto rit.* (second half, ending with a *ten.* marking).
- Staff 4: *a tempo*.
- Staff 5: *rit.* (first half), *a tempo vivo* (second half, starting with a *p* dynamic).
- Staff 6: Continuation of the *a tempo vivo* section.
- Staff 7: Continuation of the *a tempo vivo* section.
- Staff 8: *rit.* (first half), *a tempo* (second half).
- Staff 9: *rall.* (first half), *p tranquillo* (second half, starting with a *1* fingering).
- Staff 10: Continuation of the *p tranquillo* section.

Violoncello.

7

a tempo vivo
rit.

rall. *a tempo agitato*

rall *p a tempo*

molto rit. *rit.* *ff e largamente*

pesante e con fantasia *allarg*

rit. *a tempo*

Meno vivo *allargando* *f a tempo vivo*

ff molto rit *a tempo vivo*